5-1976

The Bulletin, volume 76, number 6, May (1976)

Moorhead State University

the bulletin

a university is people

Bard Bounds the Boards

by Elsie Listrom

April 1 marked the opening of "Othello," the first Shakespearean play done by the MSU theatre since its 1966 production of "Romeo and Juliet." Why, after 10 years, did Moorhead State once again attempt Shakespeare? According to Dr. Delmar Hansen, Director of MSU's theatre, "The time seemed right. It's time people of our area saw just how exciting Shakespeare on stage can be."

It was not without a good deal of forethought and preparation, however, that Hansen attempted a work the caliber of Shakespeare. "I have too much respect for the man as a playwright to do a bad production of one of his plays."

As part of the preparation, a course in "Performing Shakespeare" was offered winter quarter with 30 students enrolled. Hansen wanted to expose his students to the excitement and challenge of Shakespeare and to explore the possibilities of doing a Shakespearean play spring quarter. The enthusiasm from the students was overwhelming.

Most of the course was spent reading a number of Shakespeare's plays, becoming familiar with the man as a playwright, and growing accustomed to his style of writing. Because of the great vocal control and flexibility required for all of Shakespeare's characters the students also spent a great deal of time developing these qualities.

When it became apparent that the students could carry off a full production of one of Shakespeare's plays Hansen decided upon "Othello" for a number of reasons. First of all it has long been claimed as one of Shakespeare's most perfect theatre pieces. Secondly, the characters in the large cast show could be handled by college students and would give a large number the opportunity to work in the development of a Shakespearean character.

Because of the strength needed in the central character, and the experience an actor must bring to the role to do it well, Hansen decided to bring in a professional actor for the part of Othello. Through a former student now working in New York, he located Clayton Corbin. At the time, Corbin was in Baltimore doing another show that would run into Moorhead State's rehearsal time. Schedules were worked out however, and it was agreed Corbin would join MSU's production two weeks into rehearsal.

Corbin is a graduate of the famed Karamu Theatre in Cleveland, Ohio and has performed in more than 30 productions there. He played the lead roles in such diverse shows as "The King and I," "Death of a Salesman," "The Skin of Our Teeth," and several others.

In his first major Broadway appearance he played Henry Simpson in "Toys in the Attic" with Jason Robards, Jr. and Maureen Stapleton. In "Royal Hunt of the Sun" he portrayed Challcuhima, later replacing David Carradine in the lead role of the Sun God, opposite Christopher Plummer.

He has received several awards including the Jefferson Award as Best Visiting Star for his portrayal of Caliban in "The Tempest" at Chicago's Goodman Theatre.

Corbin has done the role of Othello four times in the past ten years and was delighted at the prospect of doing the show in a university setting.

"I like the people here," says Corbin. "They don't have as many hang-ups and there isn't as much backstabbing as in the professional theatre." He also commented that this gives students a "freer, more primitive approach to a character."

Another aspect of university theatre that he likes is that each person contributes to every part of the show. And in the end, no matter what the outcome, they share it together with "honesty and with pride."

The students were also thrilled with the opportunity of working with a guest artist. According to Hansen, there is no end to what they can learn from working that closely with a professional. It helps them to shake out some of their conservativism. They realize that everyone makes mistakes in rehearsals and not to be afraid of them, but rather to learn from them and overcome them. Says Hansen, "Working with Clay, those kids learned something new every night."

Corbin, however, says that the students are by no means the only ones that learn. "One very important thing I learn from them is discipline, and it's refreshing working under a college director. With them every actor is just as important as every other. It's not that way in professional theatre. Professional directors are in it for the money, and just concerned with the stars."

He went on to explain how getting out of the city and the hustle and bustle of the East helps him sort out things and put his own evaluation on everything. "It keeps me from getting too pompous."

Corbin's residency was made possible in part by grants provided by the Minnesota State Legislature through the Minnesota State Arts Board and the Congress of the United States through the National Endowment for the Humanities.

In concordance with the production of "Othello" MSU's Division of Continuing Education offered a series of Sunday afternoon seminars. Three of the sessions prior to the production were designed to familiarize the people with Shakespeare in general and specifically "Othello." The Sunday following the show the class met to discuss their views and interpretations of the play.

Dr. Robert Badal, assistant professor of speech/theatre at MSU, led discussions concerning stage history of the Shakespearean era and Dr. Marie Tarsitano outlined several critical interpretations of the play. Dr. Tarsitano is assistant professor of English at the University and a specialist in Shakespeare.

There is no doubt that MSU's production of Othello will be remembered as one of the best shows Moorhead State has ever done. All the love-hate relationships, the subtleties of the characters meshed to create a very beautiful and exciting piece of theatre. Something happened up on that stage, and each person associated with the show—actors, technical crew, director and audience—experienced a truly magnificent work of art.

One Foul Swoop of the Chair

by John Tandberg

Picture if you will, a wrestling arena, complete with wrestling mat, referee (striped shirt, squeaky shoes, whistle, etc.), and crowd. On the home side, three cheerleaders feverishly extract the traditional litanies from the faithful. On the other side, three empty chairs.

In one corner, Marty Dehen, 190 lbs., outfitted in headgear and a blue greco-roman wrestling suit. In the other corner, a faded damask 15 lb., 14 oz. oak arm chair.

Marty Dehen, Anoka Senior High graduate, MSU Industrial Education student, wrestles chairs.

While interviewing Marty, the obvious question was asked, "Did you wrestle in high school?"

"No, but my brother did and he was very good. It started with a pencil."

"What?"

"One night in 1971, my brother wrestled a conference champion. Frankly it was embarrassing. After the match, he was making up all sorts of excuses for losing. I'm the older brother, and naturally, I wanted to make some comment about his woeful performance. I spied a pencil and approached it in a wrestler's crouch. We locked up and I began to apply moves. . . takedowns. . .whizzers. . .½ nelsons. . . suddenly the pencil ride-rolled me. I was pinned by a velvet No. 2 pencil. My brother got the point and clammed up, but my own wrestling career was off to a horrible start. A pencil. . .a velvet pencil.

Later that year, I had to do a pantomime for theatre class. I wrestled myself. . .and lost."

This last defeat sent Marty into retirement for two years. He enrolled at MSU, and merged with the mainstream campus population. And he might have remained unnoticed, just another pencil wrestler, if it hadn't been for that sugar beet. Moorhead, as many people know, is in the heartland of sugar beet production. Anoka, as many people know, is not. One evening, during the sugar beet harvest, Marty, attending a small gathering with some friends was introduced to the sugar beet.

"I had never tasted a sugar beet. . .I bit it. . .it tasted awful. . .I threw it down. Then the beet looked at me in the wrong way; it was lying in such a position that it was tempting to approach it. I tripped the beet and we began a series of figure 4's, guillotines, and even a pancake, (Editor's note: that's a wrestling move, not another opponent), whoops, a reversal, the slap of the hand on the mat and the match was over."

The beet had won by putting Marty in an excruciating grapevine.

After the hilarious contest, Marty's friends suggested he enter the annual Sigma Tau Gamma songfest. Apparently, the MC needed a "tweener" for the time period between the final act and the announcement of the winners. So Marty entered. . .but he had a problem. Visibility. A sugar beet is quite small and a pencil is positively miniscule. There had been a brief episode with a garden hose, but wrestling a garden hose in front of hundreds of people just seemed kind of silly.

"In order for people to see and appreciate my routine, I decided to make it as human as possible. I noticed a chair that somebody had knocked over. . .I tried referee's position on it—perfect. I could ride it off the mat—the chair could execute a perfect full-nelson. . .in short, the archetypal partner."

The act was introduced to the F-M public at songfest "75" and a star was born.

Boyd Christianson of WDAY-TV was in the audience that evening. He loved the act and offered Marty an appearance on Party Line. Soon the entire WDAY viewing audience was treated to chair-rassling, Marty Dehen style.

Oh no, the story does not end yet. Early one morning while Marty watched the Tomorrow show, Tom Snyder announced his version of amateur night; his challenge was clear: "Come on all you weird college students, let's have some really strange acts."

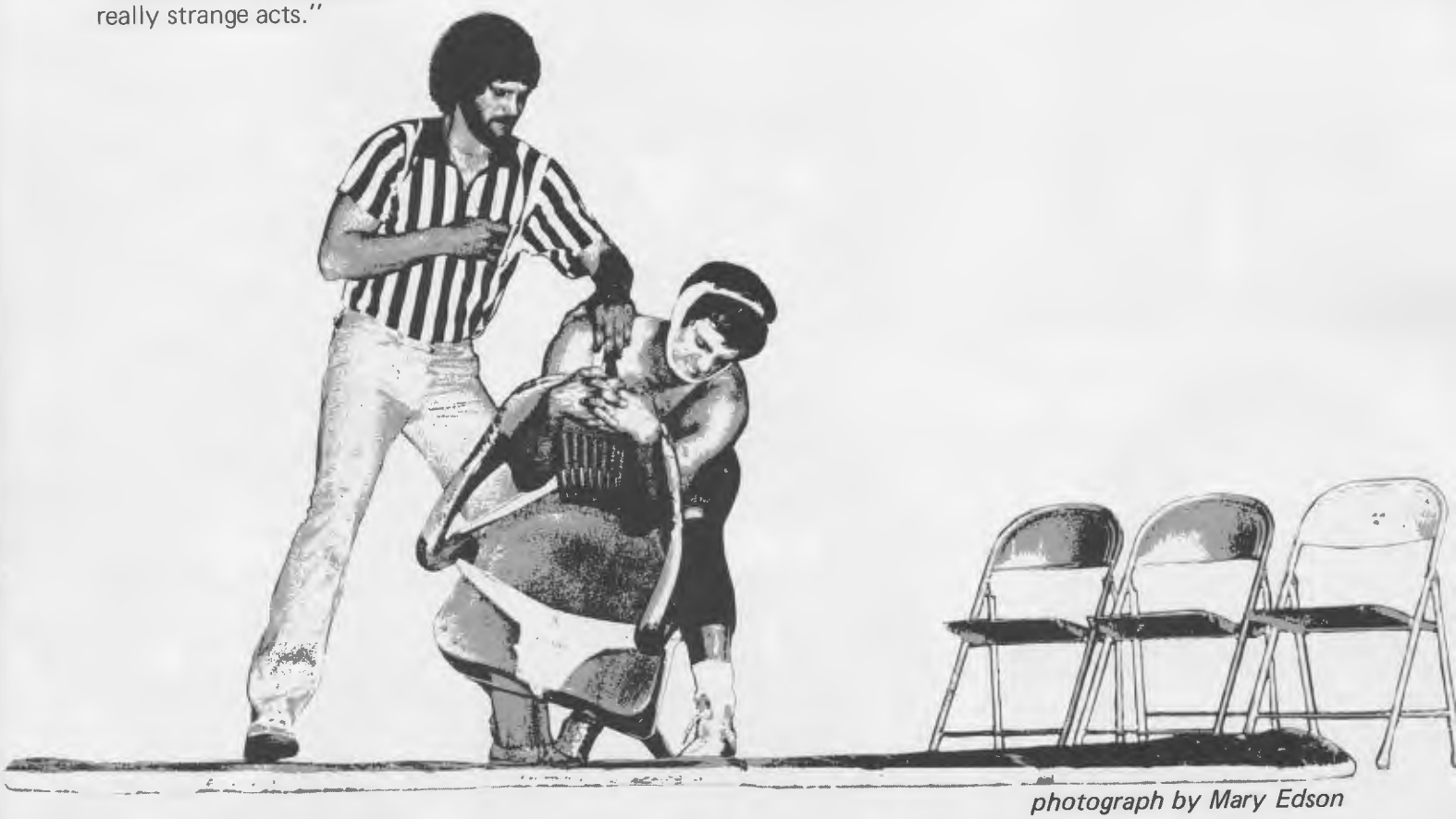
What else needs to be said? Marty wrote NBC, explained his act, sent in the video cassette from the WDAY performance and will be appearing nationwide on the Tom Snyder Tomorrow show in the very near future.

After all this success, what could Marty Dehen possibly lack. . .other than a victory?

Well, folks, Marty Dehen, like all great artists is haunted by a dream.

"I'm in Madison Square Garden with a full wrestling squad—all the weights from 95 lbs. to heavyweight. . .opposed by a team ranging from a piano stool to a combination EZ-Boy Recliner and Hide-A-Bed. Howard Cosell is doing the play-by-play. Our cheerleaders are in front of packed stands; their chairleaders are in front of row upon row of neatly arranged folding chairs. . .in short, a sitting room only crowd. Then, after massive fan demand, chair wrestling is added as an official event in the Olympics. . ."

Montreal, are you ready for this?



photograph by Mary Edson

Athletes Fleet

Moorhead State's "Big Red Running Machine" has been many years in the making, but growing most notably since the addition of track coach Ron Masanz to the MSU Athletic Department nine years ago. His career record now rivals the best coaches in the nation. And, with seven National Intercollegiate Conference Indoor track titles and four outdoor conference titles under foot, the affectionately-dubbed "machine" now claims 33 consecutive indoor wins at Alex Nemzek Fieldhouse.

What makes a team like this tick? Coach Masanz's team preparation is a good start. "You know, track and field is no different from life," he relates. "It's the oldest sport. Way back before the birth of Christ they were running and jumping and throwing.

"You see, sports and athletics are more than just sports and athletics," he explains. "They have values like honesty, integrity and just plain morality that carry over.

"What do they call it that they have classes for now . . . human relations? I think that athletics is the greatest place in the world for human relations. It has been for centuries. If people were smart they would look at athletics and realize that we can accomplish more by working together."

Masanz lists the "three basic things that go into the preparation of the 'Big Red Running Machine': First is physical preparation, then mental preparation and then comes the spiritual.

"We must believe that there's a Man upstairs," he affirms. "When things get rough we can call on Him. Motivation and psyching are equally important factors in achieving top performance, "That's why we're so successful . . .," he suggests. "Our athletes are motivated. That besides putting in tons of hours of practice time. There's a close relationship among the team members—a kind of Three Musketeers attitude, all for one and one for all."

Before each meet Coach Masanz holds an informal motivational meeting with the team, discussing the members' strengths and weaknesses, both as persons and as athletes.

The "machine" is led by tri-captains: Jim Gravlin, team captain; Dirk Nelson, field event captain, and Dwight Carlson, track event captain. Two others are of particular note, according to Masanz: John Tiemann, an All-American in cross country and ranked third in the nation, and Linc Woodbury, whom he credits with exceptional leadership ability.

Linc, a senior from White Bear Lake, MN, is the second of three Woodbury trackmen to attend Moorhead State since 1970. With older brother Dan and younger brother Tim, the Woodburys hold eight MSU records in track competition.

Though his sweatshirt-clad frame is often dwarfed by the students he teaches and coaches at the University, Masanz has remained an active participant. Each morning at 6:30 he winds his way through Moorhead's Gooseberry Park in a brisk jog before heading to the office.

Oddly enough, Masanz has never competed in track himself. "Nope, I was always too busy with everything else. When I graduated from college, my main interest in coaching was football." In his first high school assignment Masanz wound up coaching not only football, but wrestling, basketball, track and golf as well.

In addition to his position as MSU head track coach, Masanz is offensive line coach for the Dragons' football team and teaches health, physical education and recreation.

Prairie Women

by Nancy Walterstorff, Ron Matthies

Last spring the National Endowment for the Humanities awarded a grant through the Tri-College University to five MSU students. It was an unusual award—one of the first to be given to students, and the first to an all-woman group. Their result—a sound/slide show entitled "The Prairie Women. . .A Legacy."

Producers Linda Solien, Lori Hanson, Mary Beth Sundstad, Vicki Johnston and Mindy Wallick agreed it was their personal motivations which led to the idea. After searching libraries for materials on the lives of women during the period of World War I through the Depression era, they found nothing except perhaps a footnote or two at the end of an article about their husbands, crediting the women with bearing children or telling when they had died. They knew there were women still alive who could recall these years. So, with written history lacking, the five began their search for "prairie women" whose valuable memories could provide the historical background for recognition they rightly deserved.

Armed with tape recorder and cameras, they interviewed nine women. At the end of summer, the group emerged with 40 hours of taped conversations and hundreds of photographs of the women, their land and their reminders of the past. That completed, the task moved from Linda's, Lori's, Mary Beth's and Vicki's interviewing and photography to editing and technical work. Mindy Wallick assisted in this step. Jeff Fawbush provided a guitar background. The result is a superb oral/visual history of "The Prairie Women."

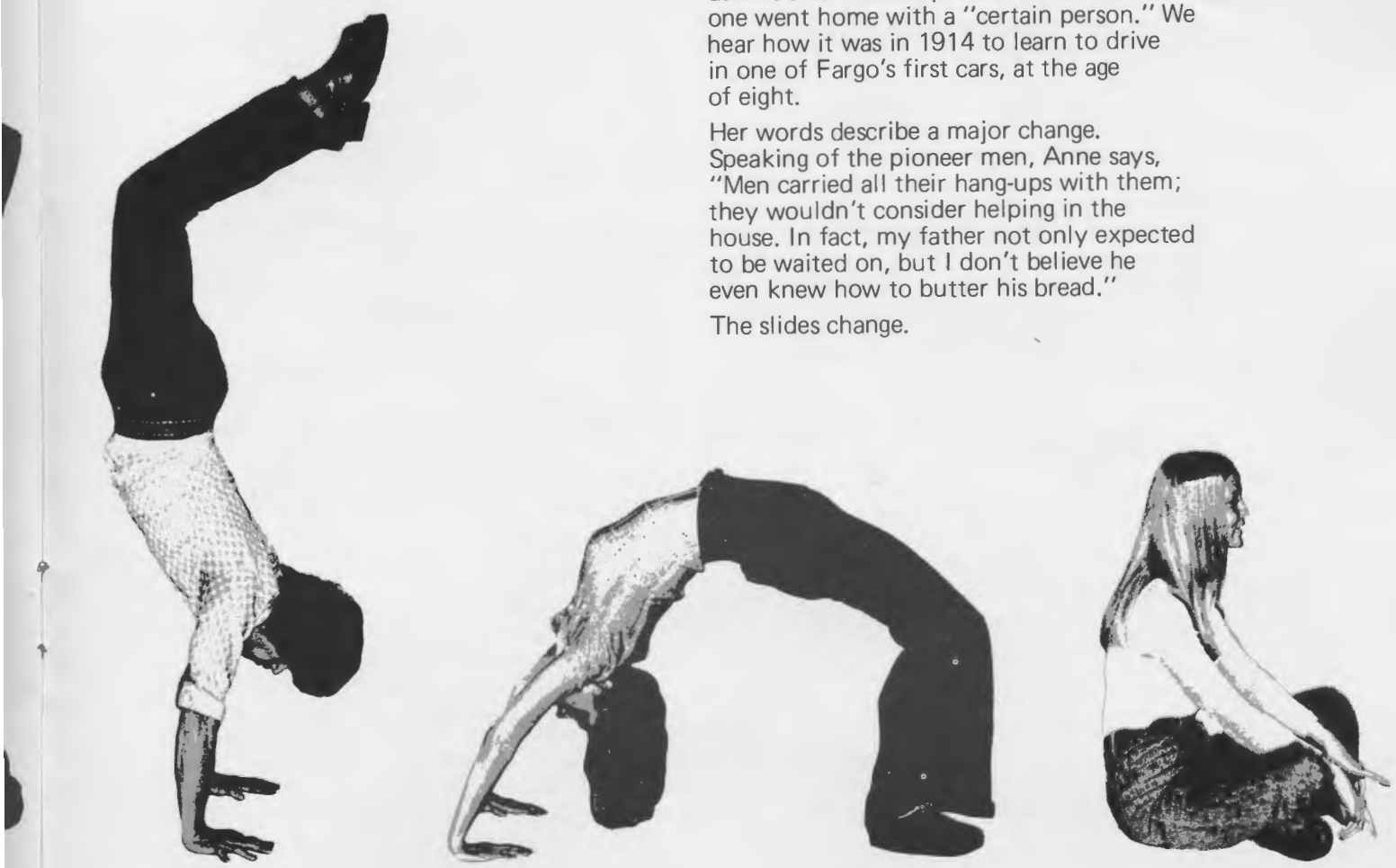
With the same enthusiam as when they began the project, Linda and Mindy prepare for this private screening. The opening narration begins: "Within a generation, American women have opened their kitchen doors and entered many rooms once locked to them. We who now live in these rooms feel their experiences have too long been overlooked.

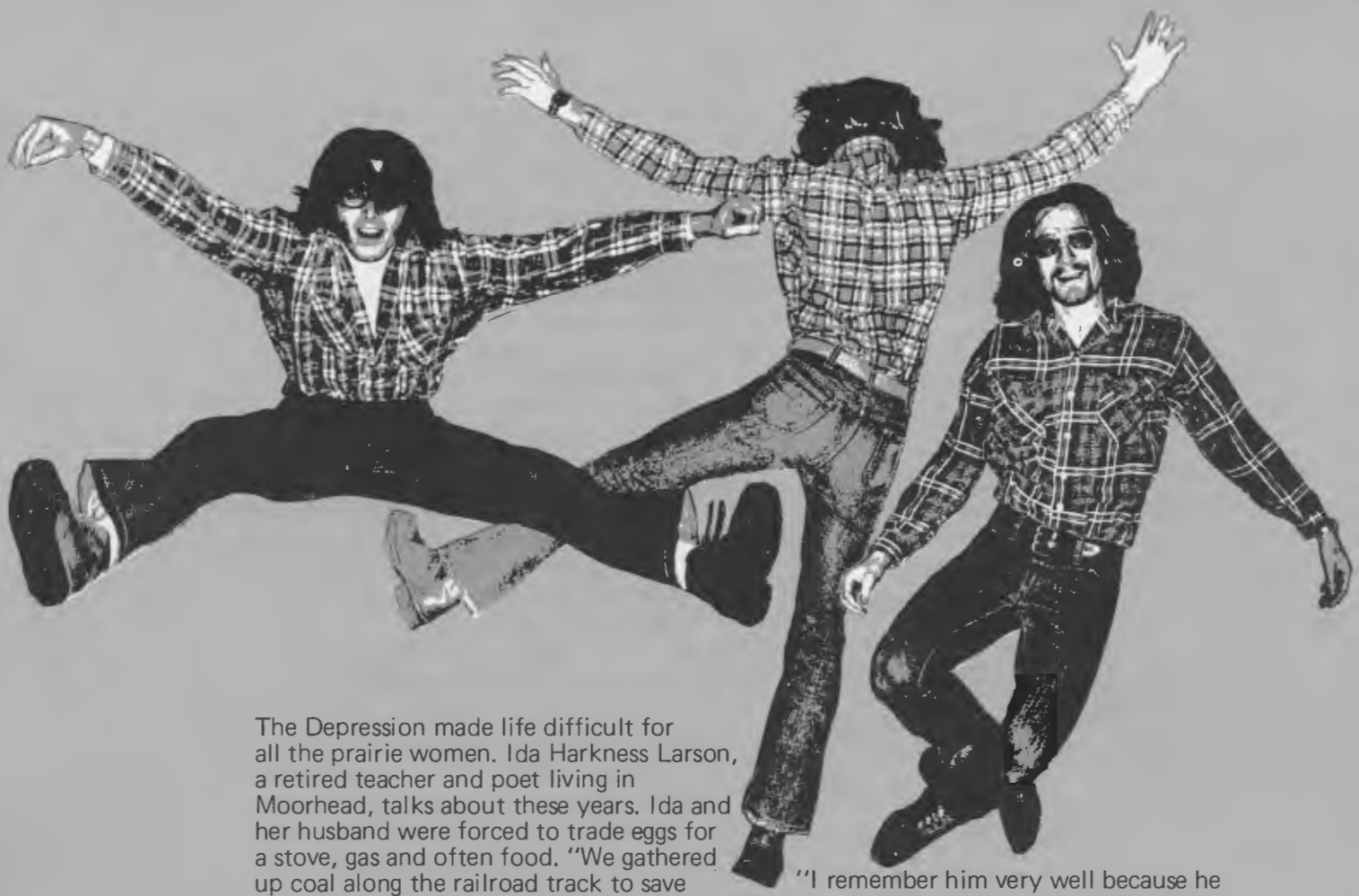
"We spent the summer of 1974 in conversation with nine women who have spent their lives in the Red River Valley. What we glimpsed through their windows may well give us the key to where we are and the many doors ahead."

The show has begun. The slides change. Anne Hammett of Glyndon, Minnesota, begins her story. We see a log cabin built by her grandparents in 1870 with a group of pioneers. We hear of her youth; of barn dances and of small plots to be certain one went home with a "certain person." We hear how it was in 1914 to learn to drive in one of Fargo's first cars, at the age of eight.

Her words describe a major change. Speaking of the pioneer men, Anne says, "Men carried all their hang-ups with them; they wouldn't consider helping in the house. In fact, my father not only expected to be waited on, but I don't believe he even knew how to butter his bread."

The slides change.





The Depression made life difficult for all the prairie women. Ida Harkness Larson, a retired teacher and poet living in Moorhead, talks about these years. Ida and her husband were forced to trade eggs for a stove, gas and often food. "We gathered up coal along the railroad track to save buying it. We traded vegetables for the girl's music lessons. During the Thirties, the Depression hit us harder than ever. We actually saw a man in Fargo pick up a crust of bread and eat it."

The slides change.

Katie Hilden of Ulen, Minnesota, continues the saga of the Depression. "The Depression was good for us. It didn't hurt us one bit. We learned to be considerate to each other and that was good." Besides learning human values, Katie learned not to waste any food. "Whatever was perishable was used first and then whatever we could dry and store was kept." Her attention moves to the present. "Now we're so wasteful. We have too much to throw away. In Depression days, if we couldn't use something, we gave it to someone else."

The slides change.

Tessie Murphy and her daughter Vivian live together in Felton, Minnesota. Tessie has been a teacher, a farmer, and an active participant in local government. Fortunately, Tessie's goal in life was to be a teacher. It was fortunate because with five daughters her father chose the then logical route of making them be school teachers.

She also recalls contact with a famous Minnesotan. Tessie went to high school with Sinclair Lewis.

"I remember him very well because he was so tall and boney that he looked just like a matchstick boy. I remember him sitting on the lawn with the cow on a rope. Beside Lewis was a huge pile of books. And he read all the time, everywhere, wherever he was. So it was no wonder he became a learned fellow. He didn't turn out so well personally, but he did win America the first Nobel Prize."

As the slides changed, most women talked about men controlling the house, with them in the kitchen. There are notable exceptions. Without "Prairie Women," few in the Red River Valley would have finished high school. One woman served as a telegrapher during World War I. Some ran their farms. Tessie Murphy's claim of being a better farmer than her father is good proof of the women's contribution, "He used to plant wheat on the same ground for 30 years and wondered why he wasn't getting a wheat crop."

The show ends.

But we remember the incredible character of these nine women—their faces portraying the good times, the bad times and the caring for others. The show unfolds their lives. They will not be mere records in an archive. We can both see and hear as they unfold their history with strength and with compassion.

Logomotion

Not so very long ago there was a Moorhead State College. Its symbol or logo was three arches. Now there is a Moorhead State University. Its logo is printed on this page.

Since this symbol is used on everything from car doors to stationery, it is an important contribution to the university's identity. And the contribution came from a student, Paul Kulhanek, a junior graphic design major. His modest disclaimer for creating the design is that he was either "goofing around with letters" or "just doodling." Actually, design students were requested to work on a new logo for the school. His thoughts, however subconscious, appear in this design.

Paul says the greatest difficulties were not in originating the design but in carrying out its many uses. Placing the logo with type, working on different proportions, varying the width of the letters are but a few of the problems he has encountered. And here Paul thanks Kathy Foss Bakkum, the graphic director for the university, and Mr. Phil Mousseau of the art department for their help.

In reply to the rather stupid question of whether or not he thought it was a good logo, Paul says, "It seems good. We'll never know until its been used for some time. Wait and see. . ."

While Paul minimizes his efforts, President Dille in a letter to the faculty best reveals the process for finding the logo and what Paul accomplished:

"The design department in University Relations worked long and hard to develop a symbol showing the complexity of the university and its many services. A professional designer was consulted. The Art Department scrutinized the attempts. And yet the symbol remained too complex. As the answer eluded the design department a student, Paul Kulhanek, found the answer. After working with Mr. Phil Mousseau of the Art Department, after opinions and suggestions from faculty and administration, this logo was chosen.

"We are pleased it came from a student and reveals the creativity and imagination instilled by our Art Department. We are happy with the symbol. The answer was not in complexity but in simplicity of design. Rather than showing the myriad purposes the university serves, it shows our goal is unified, continuous and basically simple—to provide the best possible education."

Kulhanek's logomotions do not end. He has also designed one for the Presidents Club and is working on one for the Alumni Association. Neither are there any motions to adjourn his logo future. Paul would like a career in graphic design and, in particular, with type. So many at the university are seconding the motion to applaud his efforts and thank him for this new symbol.

Employment Liftovers

by Leroy Anderson

If you're into name dropping, try "CETA" sometime. At Moorhead State, that acronym will often draw a smile and a response such as: "Oh yes, how long are you in for?" Others simply respond with a puzzled stare or a "What's that?"

The Comprehensive Employment and Training Act of 1973, as it is otherwise known, has been a godsend for many non-profit agencies (such as MSU) with strictly limited budgets but growing manpower needs. CETA funds provide temporary help in areas of need, while at the same time provide job training, employer references and immediate employment for many of the unemployed.

The purpose of CETA, according to federal description, is threefold: "to provide job training and employment opportunities for the disadvantaged, unemployed and the underemployed; to assure that training and other services lead to employment and enhance self-sufficiency, and to establish a flexible and decentralized system of state and local programs."

Moorhead State currently utilizes more than 40 CETA-funded employees in various capacities—primarily secretarial, clerical, maintenance, administrative and special service personnel—30 of whom are paid through the school payroll, which is later reimbursed by CETA. The others, enrolled in CETA job training programs, are paid directly by the local agency, Rural Minnesota Concentrated Employment Program (CEP).

Minnesota CEP, with headquarters in Detroit Lakes, MN, and four regional offices, including Moorhead, is the CETA prime sponsor for a 19-county region of mid-Minnesota. It is one of only four such designated agencies in the United States.

Arnold Puetz, MinneCEP job developer and public service coordinator in Moorhead, supervises 130 public service employees in Clay and Wilkin Counties, among them the 30 from MSU.

After working with MSU for a year and a half, Puetz is pleased with the results, having placed several in full-time employment with the school following their CETA contracts. He credits the individual work supervisors at Moorhead State whom, he says, "are ready to bend over backwards to give these people the chance and the experience to make them job-ready."

The overall success depends on the willingness of CETA enrollees, however. "We aren't going to do anything for them except give them the opportunity. The school provides the experience, but the person has to be a willing participant," states Puetz.

MSU Building Services Manager Robert Thorwaldsen describes the program as having "worked out very well." Presently supervising six CETA employees, Thorwaldsen says he has experienced few problems in the year or so that he has been involved. Only once has a person under his supervision not completed the usual six-month contract, "and he probably hasn't ever held a job much longer than that," says Thorwaldsen.

Whenever possible, the school will hire CETA persons on a permanent basis, explains Mark Weed, MSU Personnel director. As with anyone else, they must take the state civil service test before being considered for employment.

Weed is also optimistic with the CETA program, having seen few complications. "Usually it's with personal problems of one sort or another. Then again a person can come in with all sorts of problems, and through job training and steady employment that person gets straightened around."

"It's just that one case that makes the program worthwhile for me."

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